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JULY, 1901

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IN THIS NUMBER.

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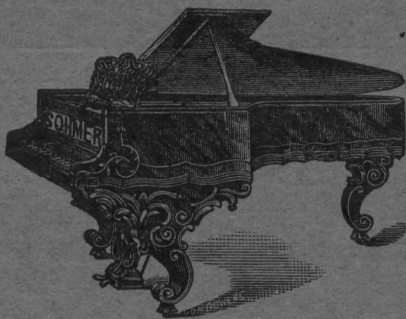
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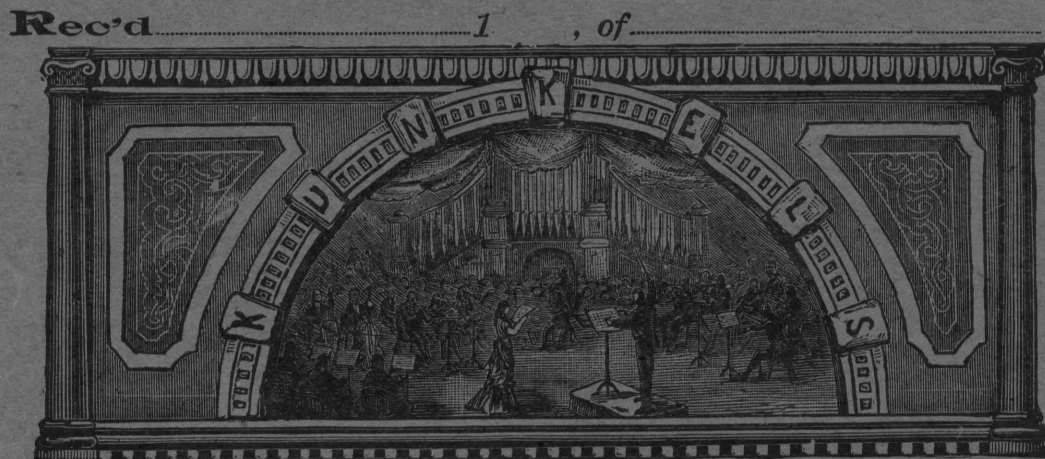
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WHICH IS THE GREATEST OF MUSICAL COMPOSITIONS?

An enterprising English journalist, Mr. Frederick Dolman, has lately made an attempt to discover what is the consensus of expert musical opinion as to the greatest achievement in music, and with this end in view he has obtained opinions from some of the most distinguished composers and interpreters of music. Among these are M. Jean de Reszke, Sir Alexander MacKenzie, Madame Albani, Dr. Frederic H. Cowen, Sir Hubert Parry, Sir Walter Parratt, Mr. Ben Davies, and Miss Clara Butt.

The opinion of Sir Walter Parratt, the organist of St. George's Chapel Royal, Windsor, is given and commented on as follows:

"In varying moods I should give you dif-

ferent answers. Beethoven's C-minor Symphony, Bach's B-minor Mass, Brahms' "Schiicksalied," even a far-off Palestrina would each at the psychological moment stir me most deeply." The 'far-off Palestrina,' it may be added, lived through the greater part of the sixteenth century and is sometimes referred to as 'Princeps Musicae'; whilst the three works specially mentioned by Sir Walter were written at long intervals from each other during the past two centuries. Bach's Mass in B-minor dates from about 1734, but with the rest of this master's work had to wait many years before its genius was appreciated. Brahms' 'Schiicksalied' was composed some years before his death in 1894."

M. Jean de Reszke states that his favorite composition is the prelude to "Parsifal," one of the latest of Wagner's scores. Wagner and Beethoven appeal with equal strength to

Sir Alexander MacKenzie, who since the death of Sir Arthur Sullivan is commonly regarded as the first of living English composers. He says:

"The first three movements of Beethoven's Ninth Symphony have always appeared to me to be the highest achievement in purely instrumental music. In answering your question, however, I find it difficult to ignore opera, and in this art Wagner's 'Meistersinger' holds the first place in my estimation."

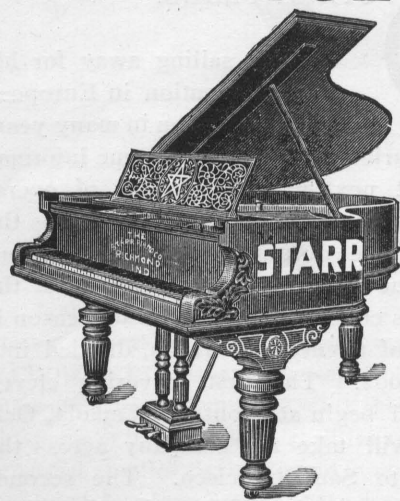
Mme. Albani agrees with several other artists in choosing a song from "The Messiah"—"I Know that My Redeemer Liveth"—as "the most musicianly, melodious and expressive."

FRAU LILLI LEHMANN, the famous German soprano, will sing in the United States from October to March in recitals.

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July, 1901.

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THOMAS M. HYLAND, . . . EDITOR

JULY, 1901.

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THE RAG-TIME OCTOPUS.

The resolutions passed at the recent convention of the American Federation of Musicians declaring war on rag-time, which, according to President Weber, "has put the standard of music in this country to the lowest ebb," has been the subject of innumerable criticisms and editorials in the daily and musical press during the past month. To quote Mr. Weber further: "The public taste is becoming spoiled. It is the duty of the musician to fix the musical standard and it is our purpose to eliminate 'rag-time' from that standard. We have often tried to suppress this hashy stuff, but no concerted action has ever been taken until now."

It will be interesting to learn how the Federation is going to "suppress" this musical insanity. Within a recent period observers have noted that rag-time has been dying a natural death. The attention now lavished on it by this eminent body of players is destined, however, to give it new life.

The popularity of rag-time reflects, unfortunately, the public taste. There is no getting behind this fact. Water will not rise higher than its source. In politics, hundreds of thousands of good citizens want a clean and honest administration, but the majority, apparently, on election day desire otherwise. So in the matter of musical esthetics. There are millions of people who want good music, at least music of a higher standard than rag-time, but the demands of the majority—as reflected in the sale of rag-time publications and the demand for such compositions in the music halls—would indicate that the public taste is not only "becoming spoiled," as Mr. Weber puts it, but is already spoiled beyond redemption.

Rag-time has in very truth had a demoralizing effect upon the country, and, personally, we would be glad to see it shelved for all time. But we are catholic in our tastes, and rather sympathize with the broad views of Wm. H. Sherwood, the eminent pianist, as recently expressed, when he says:

"I myself do not see why people who have a great deal of care and trouble and little joy cannot be allowed to amuse themselves in their own way. If people want to be amused and find enjoyment in rag-time, why should they not be permitted to enjoy it?"

"There is truth and soulfulness, to a certain extent, in rag-time. It is new and original—important factors in popularity.

"Although I have been educated to play and appreciate music of probably a higher class, I still do not wish to depreciate the merits of rag-time. It has great originality in rhythms and accents. It can present airs in far more variegated rhythms and catchy accents than classical music, and that is what makes for popularity.

"Rag-time has its merits in cheering people up. Should we in music always play the most ponderous essays by classical masters, or in literature devote ourselves to serious works and tragedies, or on the stage to see only the most serious dramas, excluding comedies and farces?"

"If we should do one, we should do the other. And since humor is recognized as a necessary part of literature and comedies are worthy of a place on the stage, so rag-time should be given a place in music, where it fulfills the office of amusement better than any other kind."

Indeed the more we go into the question, the more we realize that rag-time has assumed a somewhat national phase. So much so that in some of our foreign possessions, as well as in other countries, the residents have come to consider "A Hot Time" and a few other Ethiopian "raggers" as national anthems. As a prominent writer cleverly puts it: The whimsicalities, the weaknesses, the very depravities of a people are reflected in their national music. If the music has not the human and fallible quality, it misses the point altogether. We should be very far from saying that the rag-time is a representative of the American character, but it does represent one phase of it—the cheerful, restless, loose-jointed, no-account side, which must not be forgotten in making up the estimate. "Unkempt, disreputable, vast," the American has the rag-time in him at the same time that his

soul echoes with the symphonies of the very worlds in their spheres. We need not expect, perhaps for a hundred years, the musical compositions that shall express both the grandeur and the triflingness of the American spirit. Nevertheless, as a beginning, we might perhaps properly ask of these critical musicians who condemn a weakness of the popular taste a few really meritorious compositions along the lines that trouble them so much.

There is, however a bright side to the rag-time affliction. For instance, why should not some American composer do as much for rag-time as Liszt did for the Gipsy jigs of Hungary? This kind of music illustrates the characteristics of the people and could be developed in some such way. No doubt the current rag-time ditties which have a negro foundation, whether or not the original compositions of negroes, are intrinsically inferior to the Hungarian czardas or the Bohemian melodies upon which are based some of the best of Dvorak's delightful compositions.

Nevertheless, why not work along evolutionary lines and dignify by a classical clothing what is now a source of anguish? We have, unfortunately, a national weakness for "resoluting" against the numberless evils in political and social, and now musical life—in other words, we apparently prefer (on paper) to destroy than to build up. This is not progression. It does not remedy a wrong—if a wrong exists.

OPERA PLANS.

Before sailing away for his summer vacation in Europe—his first vacation in many years—Mr. Maurice Grau gave out some information about next winter's season of opera. This information was positive as regards the dates and the duration of the season, but rather vague so far as the constitution of the company is concerned. The entire season is to consist of twenty-six weeks, divided into three periods. The first, covering eleven weeks, will begin at Montreal, Canada, Oct. 7th, and will take the company across the continent to San Francisco. The second, also of eleven weeks, will be the New York season at the Metropolitan Opera House, commencing on Dec. 23d. The third, of four weeks' duration, will take in Boston, Chicago, and two other cities.

The company—in all probability—will be

made up about as follows: Sopranos: Mmes. Calve, Eames, Gadske, Sembrich, either Terina or Nordica, Susan Strong and Fritz Scheff; contraltos: Schumann-Heink, Olitzka and Carrie Bridewell; tenors: Van Dyck, Tamagno, Dippel, Salignac and Saleza; baritone: Scotti, Campanari, Bispham, Gilbert and a Wagnerian singer—Van Rooy in all likelihood; basses: Plancon, Edouard de Reszke, Blass and Journet.

Operas that may be expected in addition to those that are fixtures in the repertoire include Verdi's "Otello," Rossini's "William Tell," Mozart's "Magic Flute," Meyerbeer's "Prophet," some works in which Calve has not appeared heretofore, and one or two of

the older Italian school, with Sembrich as the prima donna.

ARTHUR NIKISCH is making a triumphal tour through France with the Berlin Philharmonic. He has been decorated by the French government. He is said to earn in Europe more than any other conductor received, and his income from Berlin and Leipsic is more than \$25,000 a year.

ERNEST MITCHELL, Mme. Melba's brother, who is now at the front in South Africa, is to make his professional debut this summer. He is a tenor and has studied in Italy and Germany.

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N. B. The P^s signify Pedal.

1427-5

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First system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.'. Dynamics include *mp*.

Second system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.'. Dynamics include *mp*.

Third system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.'. Dynamics include *mp*.

Fourth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.'. Dynamics include *cres.*.

Fifth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.'. Dynamics include *mp*.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features a treble and bass staff. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. Measure 4 ends with a fermata over the bass staff.

Second system of musical notation, measures 5-8. The music continues with similar melodic and harmonic patterns. Pedal points are marked with 'Ped.' and asterisks. Measure 8 ends with a fermata over the bass staff.

Third system of musical notation, measures 9-12. The tempo changes to 'a tempo.' and the dynamics to 'pp' (pianissimo). The instruction 'rit. un poco.' (ritardando a little) is written above the staff. Pedal points are marked with 'Ped.' and asterisks. Measure 12 ends with a fermata over the bass staff.

Fourth system of musical notation, measures 13-16. The music features a series of chords and arpeggios. Pedal points are marked with 'Ped.' and asterisks. Measure 16 ends with a fermata over the bass staff.

Fifth system of musical notation, measures 17-20. The music continues with a series of chords and arpeggios. Pedal points are marked with 'Ped.' and asterisks. Measure 20 ends with a fermata over the bass staff.



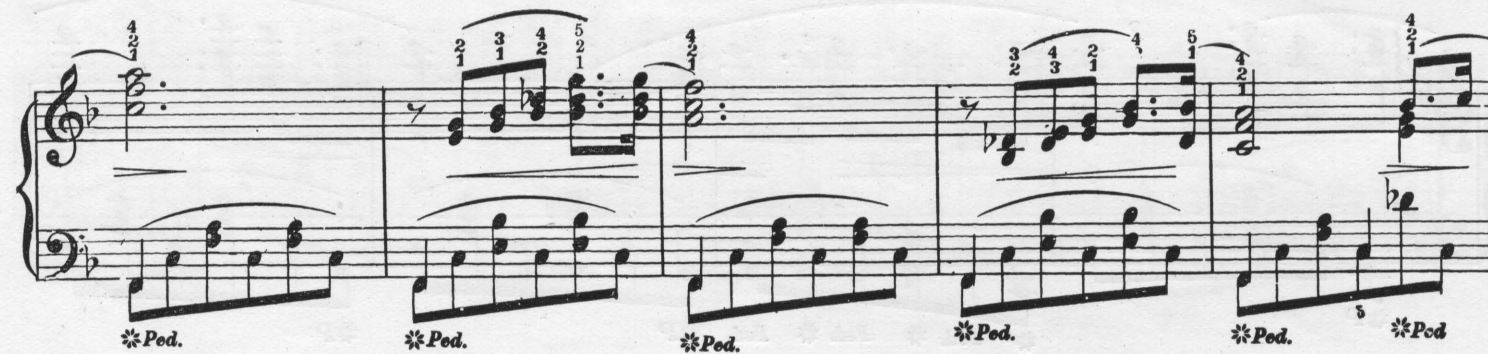
First system of musical notation. Treble and bass staves. Pedal points marked with *Ped. and *P. Fingerings 1, 2, 3, 4 are indicated. A slur covers the first two measures.



Second system of musical notation. Treble and bass staves. Pedal points marked with *P. A section marked *put forte.* with a forte *f* dynamic. Fingerings 1, 2, 3, 4 are indicated.



Third system of musical notation. Treble and bass staves. Pedal points marked with *P and *Ped. Fingerings 1, 2, 3, 4, 5 are indicated.



Fourth system of musical notation. Treble and bass staves. Pedal points marked with *Ped. Fingerings 1, 2, 3, 4, 5 are indicated.



Fifth system of musical notation. Treble and bass staves. Pedal points marked with *Ped. and Ped. A section marked *rit.* (ritardando) and *pp* (pianissimo). Fingerings 1, 2, 3, 4, 5 are indicated.

3

Allegro ♩. = 100.

Louis Conrath.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both in the key of D major (two sharps) and 3/4 time. The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a piano (p) dynamic marking. The notation is characterized by frequent use of eighth and sixteenth notes, often grouped with slurs and fingerings. The bass staff typically features longer note values, including half notes and whole notes, with some rests. Pedal markings, indicated by 'Ped.' and an asterisk, are placed below the bass staff in several measures across the systems. The page concludes with a double bar line and repeat dots.

1631 - 9

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[illegible]

5

First system of a musical score in D major (two sharps). The treble clef contains a melodic line with a descending eighth-note scale (5 4 3 2 1) and a triplet of eighth notes. The bass clef contains a descending eighth-note scale (3 2 1) and a triplet of eighth notes. The system concludes with a *ff* (fortissimo) dynamic marking.

Second system of the musical score. The treble clef features a triplet of eighth notes and a descending eighth-note scale (5 4 3 2 1). The bass clef contains a triplet of eighth notes. The system concludes with a *ff* (fortissimo) dynamic marking.

Third system of the musical score. The treble clef contains a triplet of eighth notes and a descending eighth-note scale (5 4 3 2 1). The bass clef contains a triplet of eighth notes. The system concludes with a *ff* (fortissimo) dynamic marking.

Fourth system of the musical score. The treble clef contains a triplet of eighth notes and a descending eighth-note scale (5 4 3 2 1). The bass clef contains a triplet of eighth notes. The system concludes with a *ff* (fortissimo) dynamic marking.

Fifth system of the musical score. The treble clef contains a triplet of eighth notes and a descending eighth-note scale (5 4 3 2 1). The bass clef contains a triplet of eighth notes. The system concludes with a *ff* (fortissimo) dynamic marking.

Sixth system of the musical score. The treble clef contains a triplet of eighth notes and a descending eighth-note scale (5 4 3 2 1). The bass clef contains a triplet of eighth notes. The system concludes with a *ff* (fortissimo) dynamic marking.

Cantabile.

This musical score is for a piece titled "Cantabile," page 6, measures 1631-9. The music is written for piano (p) and features a complex, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into six systems, each containing a grand staff (treble and bass clefs). The first system begins with a piano (p) dynamic marking. The second system includes a "cres." (crescendo) marking. The third system includes a "cen." (crescendo) marking. The fourth system includes a "do" marking. The fifth system includes a "p." (piano) marking. The sixth system includes a "p." (piano) marking. The score is marked with various fingerings (1-5) and includes a "1631 - 9" marking at the bottom.

1631 - 9

1 3 2 1 4 4 4 4 4 4 4

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

8- 4 4 4 4 4 4 4 4 4 4 4

* Ped. * Ped. * Ped. * Ped. * Ped.

8- 4 4 4 4 4 4 2 1 4 3 2 1 3 2 1 4

* Ped. * Ped. * Ped. * Ped. * Ped.

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

cres - - - - - cen - - - - -

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

do ff 3 3 3 3 3 3

* Ped. * Ped. * Ped. * Ped. * Ped.

8- 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

cres - - - - - cen - - - - - do.

* Ped. * Ped. * Ped. * Ped. * Ped.

marcato.

sempre cresc.

l.h.

1631.-9

ff

ff

fff

p

cres

cres

1631-9

8

cen - do

* Red. * Red. * Red. * Red. * Red. * Red.

8

ff *ff* *ff*

* Red. *

Andante.

p

Red. Red. Red. Red. Red. Red. Red. Red.

rit.

Red. Red. Red. Red. Red. Red. Red. Red.

ff

Prestissimo.

8

ff

* Red. *

8

ff *ff*

* Red. *

MADRID.

SPANISH DANCE. ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 1.

Allegro brioso ♩. 69.

Secondo.

The musical score is written for piano in 3/8 time. It consists of four systems of music. The first system has six measures with dynamics *f*, *f*, *mf*, and *f*. The second system has six measures with dynamics *mf*, *f*, *mf*, and *f*. The third system has six measures with dynamics *f*, *rf*, *rf*, *p*, and *p*. The fourth system has six measures with dynamics *f*, *f*, *f*, *f*, *f*, and *f*. The score includes various musical notations such as chords, arpeggios, and fingerings.

MADRID.

SPANISH DANCE SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 1.

Allegro brioso ♩. 69.

Primo.

The musical score is written for piano and right hand. It begins with a treble clef and a 3/8 time signature. The key signature has one sharp (F#). The tempo is marked 'Allegro brioso' with a quarter note equal to 69 beats per minute. The piece is in the 'Primo' position. The score is divided into four systems. The first system includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The third system includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The fourth system includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and fingerings. The piece ends with a double bar line and the number '4'.

Secondo.

Primo.

5

First system of music, marked **Primo.** and **Fine**. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. Pedal markings are present with asterisks. The system ends with a **Fine** marking.

Giocoso.

Second system of music, marked **Giocoso.** It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The tempo is indicated as **Giocoso.** Fingerings are indicated by numbers 1-5.

Third system of music, marked **marcato.** It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The tempo is indicated as **marcato.** Fingerings are indicated by numbers 1-5. Pedal markings are present with asterisks.

Fourth system of music, marked **marcato.** It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The tempo is indicated as **marcato.** Fingerings are indicated by numbers 1-5. Pedal markings are present with asterisks.

Fifth system of music, marked **marcato.** It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The tempo is indicated as **marcato.** Fingerings are indicated by numbers 1-5. Pedal markings are present with asterisks.

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Moderato. ♩ 100

Tempo di mazurka.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute, and 'Tempo di mazurka.' The score includes various musical notations such as dynamics (f, p, dim., cres.), articulation (accents, slurs), and pedal markings (Ped., * Ped.). The piece features intricate fingerings and a final cadence.

1416-5

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The musical score is for the song "The Swan" by Camille Saint-Saëns. It is written for piano and voice. The piano introduction is in 3/4 time, marked "p" (piano). The vocal melody is in 4/4 time, marked "V." (Vocal). The piano introduction features a series of chords and arpeggios, with a "Ped." (pedal) marking. The vocal melody is a simple, flowing line, with a "Ped." marking. The score is written on a grand staff with a treble and bass clef. The piano introduction is in the key of D major, and the vocal melody is in the key of D major. The tempo is marked "Allegretto".

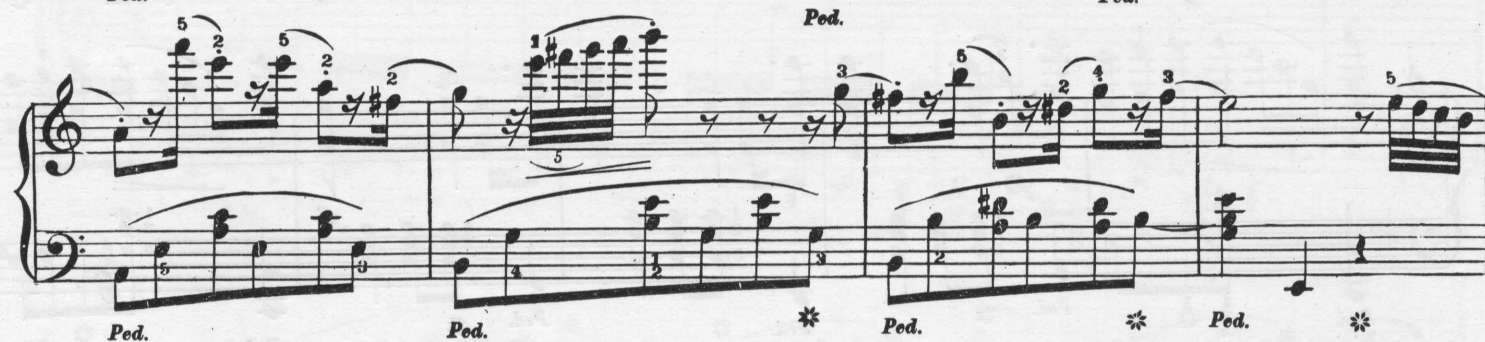
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three measures, and the second system consists of four measures. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a piano (p) dynamic. The first system ends with a repeat sign. The second system begins with a piano (p) dynamic and includes a trill in the final measure. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line in measures 1, 2, 3, 4, and 5. Fingerings are indicated by numbers 1-5 above or below notes. The score is for a single melodic line with a supporting bass line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains measures three through six. The notation includes a treble and bass staff with a key signature of one sharp (F#). The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. A dynamic marking of *p* (piano) is present in the first measure. A slur with a dashed line and the number 8 indicates an eighth-note pattern in the final measure.

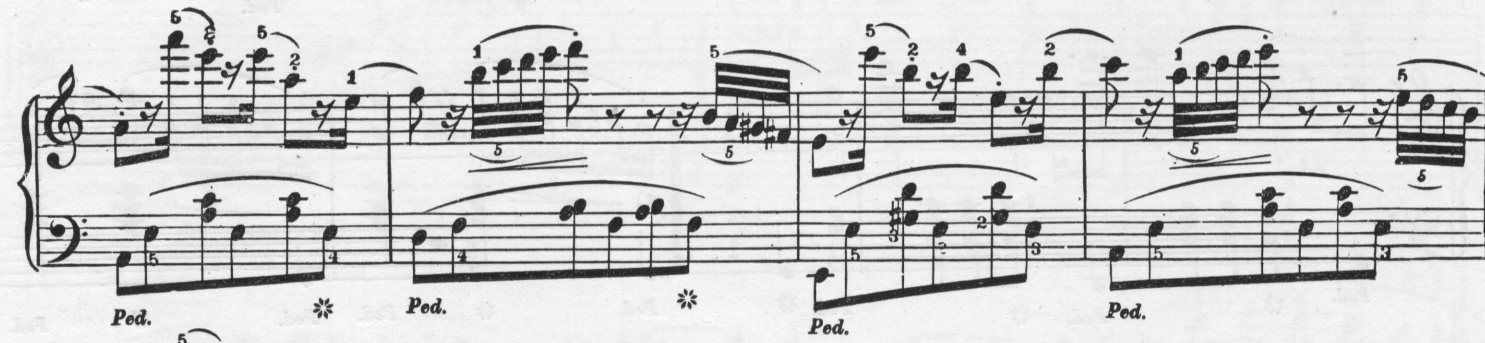
1416-5/



First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many beamed sixteenth and thirty-second notes, and various fingerings (1, 2, 3, 4, 5). Bass staff contains a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks (*) below the staff.



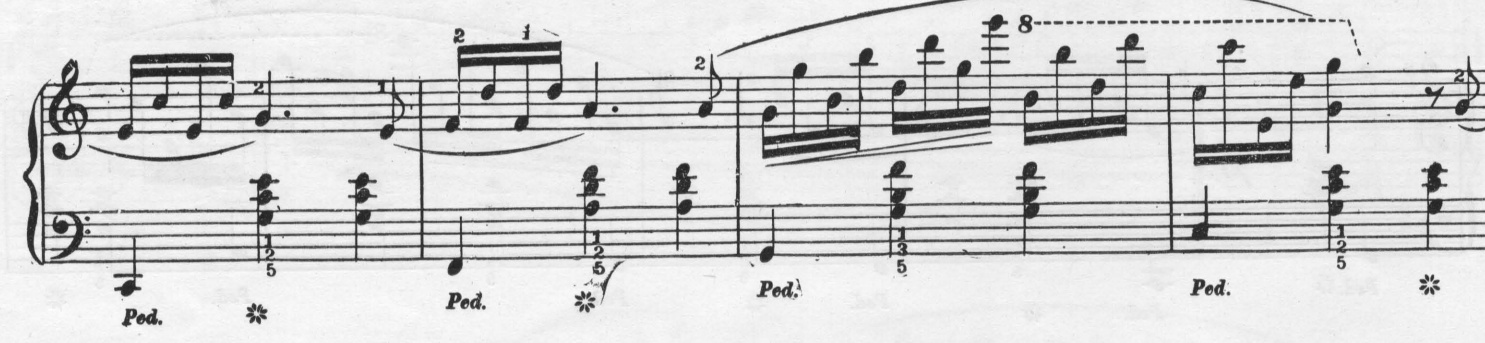
Second system of musical notation. Treble and bass staves. Treble staff continues the complex melodic lines. Bass staff continues the eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks (*) below the staff.



Third system of musical notation. Treble and bass staves. Treble staff continues the complex melodic lines. Bass staff continues the eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks (*) below the staff.



Fourth system of musical notation. Treble and bass staves. Treble staff continues the complex melodic lines. Bass staff continues the eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks (*) below the staff.



Fifth system of musical notation. Treble and bass staves. Treble staff continues the complex melodic lines. Bass staff continues the eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks (*) below the staff.



Sixth system of musical notation. Treble and bass staves. Treble staff continues the complex melodic lines. Bass staff continues the eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks (*) below the staff.



First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note triplets with fingerings 1, 3, 1, 2, 4. Bass staff features a series of eighth-note triplets with fingerings 1, 2, 3, 4. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff.



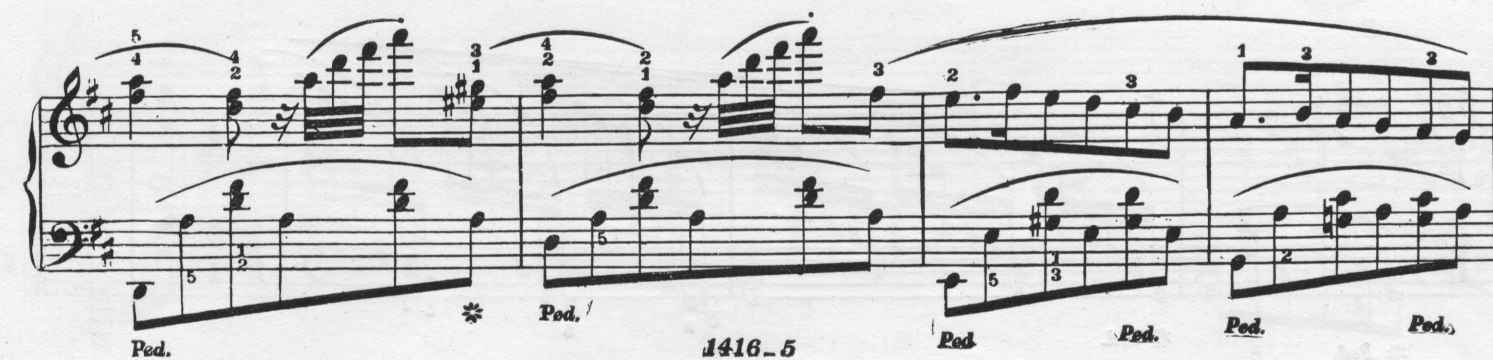
Second system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note triplets with fingerings 1, 3, 1, 2, 4. Bass staff features a series of eighth-note triplets with fingerings 1, 2, 3, 4. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff. A *cres.* marking is present above the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note triplets with fingerings 1, 3, 1, 2, 4. Bass staff features a series of eighth-note triplets with fingerings 1, 2, 3, 4. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff. A *cres.* marking is present above the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note triplets with fingerings 1, 3, 1, 2, 4. Bass staff features a series of eighth-note triplets with fingerings 1, 2, 3, 4. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff. A *mf* marking is present above the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note triplets with fingerings 1, 3, 1, 2, 4. Bass staff features a series of eighth-note triplets with fingerings 1, 2, 3, 4. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff. A *mf* marking is present above the bass staff.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling.

LISTEN MY LOVE.

3

(HÖRE MEIN LIEB!)

SERENADE.

Dedicated to Madame F. E. Clark.

Words and Music by J. W. Kingsland.

Translation by H. Hartmann.

Moderato ♩ - 108.

Die Ster - ne fun - kelnd krän - zen Das Ge -

The stars are shin - ing brightly In the

wölb' im nächt - li - chen Reich; Doch vergli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und

dis - tant dome of the skies, But they can not in all their beau - ty Com - pare with my lov'd ones

bleich, Doch ver - gli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und bleich.

eyes, But they can not in all their beau - ty Com - pare with my lov'd ones eyes.

1383 - 3

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Be-thaut sind hell die Ro - sen Und ihr Kelch in Pur-pur ge-taucht, Doch des
 The dew is on the rose, love, And its pe-tals are fair to see, But the

Liebchens ge-küss-te Lip-pen Sind ro-si-ger noch be-haucht, Doch des
 red of thy lips, oh sweet one Is dear-er by far to me, But the

Liebchens ge-küss-te Lip-pen Sind ro-si-ger noch be-haucht. Die
 red of thy lips, oh sweet one, Is dear-er by far to me. The

Nach-ti-gall hat Wel-ten Mit Len-zes-lied er-götzt. Doch
 night-in-gale is sing-ing His sweetest mel-o-dy Not

Ped. * Ped. * Ped. * Ped.

Lau - te dei - ner Keh - le Hat sie mir nicht er - setzt.....

O

e'en his tones most ten - der Can e - qual thine for me Ah

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

wun - der - schö - ne Er - de, Die mein ein - zes Lieb ent - hält, Oh - ne

yes! this world is beau - ti - ful Sweet maid whilst thou art here, But with

sie wär mein ir - disch Da - sein Ein Le - ben ganz ver - gällt Oh - ne

out you the world, oh lov'd one, Would seem most dark and drear, But with

or thus:

sie wär mein ir - disch Da - sein Ein Le - ben ganz ver - gällt.....

out you the world oh lov'd one Would seem most dark and drear!.....

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M. PADEREWSKI'S "MANRU."

"Manru," M. Paderewski's long-expected opera, was produced on the 29th ult. at the Dresden Opera House, under the most auspicious circumstances. The libretto by Dr. Alfred Nossig has an underlying thought, similar to that dramatically treated in late years by Hauptmann in "Die Versunkene Glocke" and by Richepin in "Le Chemineau." It represents the old yet ever new conflict between the artistic nature and the trammels of domestic order and social form. The artistic nature in the present case is Manru, a gipsy, who has left his people and abandoned his nomadic life for Ulana, a Galician peasant girl. They marry and live together in a forest of the Tatra mountains, shunned by the peasants of the neighboring village. For a while the happiness the man finds by the side of his wife and child suffices him. Then the roving spirit comes over him again, and his former

gipsy kin happening to pass his way, he irresistibly follows the impulse to join them once more. Ulana implores him in vain to return, and in despair she drowns herself; while Manru is thrown headlong over a precipice by a disappointed rival, whom he had superseded as gipsy chief and had also supplanted in the affections of Asas, a Tzigane maiden.

The subject gives ample scope for national coloring, and in setting the libretto to music M. Paderewski has first and foremost created a distinctly Polish work, in which the musical characteristics of his nationality are brilliantly set forth. The score is individual, healthy, and essentially musical. The vocal part is melodious and dramatic, according to the requirements of the situation. The choral portions and *ensembles* are treated with a master hand, while the instrumentation is a veritable surprise in a first work, so much would it seem to indicate the fruit of ripe experience. Some of the orchestral effects are striking and novel, while throughout they are dictated by rare skill and unerring taste. A national dance scene brings the first act to a spirited close. A long and beautiful love duet worked up to a most exciting climax finishes the second act, while the third, with its intoxicating gipsy scenes, is, to say the least, in no way inferior to the other two. Herr Anthes, Herr Scheidemantel, and Fraulein Krull, the last a novice, filled their re-

spective parts admirably, though the chief honors of a more than usually fine performance fell to the conductor, General-Music-director Schuch. The reception of the new opera was enthusiastic to the highest degree, the artists being recalled again and again by an audience that filled the house.

THE story which comes across the water that Mascagni is to tour the United States next season with an orchestra of eighty players, receiving ten thousand dollars a week, would indicate, says Music Trade Review, that the composer of "Cavalleria Rusticana" is of the opinion, like some others in Europe, that we are behind the age, musically, in this country and need enlightenment. The fate of other European orchestras—notably Winderstein's and Strauss'—which have crossed the ocean to find that their superiors existed here, should have been a lesson worth taking to heart, at least by the promoters and backers of such an enterprise. Meanwhile cable reports have it that arrangements have been definitely consummated. We somehow doubt these reports.

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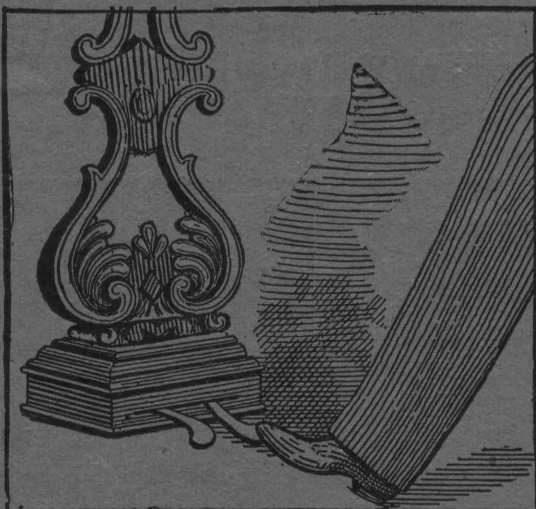
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